MUSIC AND LISTENERS

BY

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FOREWORD

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To My Friends

Contents

PAGE.

Foreword. C. Jinarajadasa, M.A. i

*1. The Dedication : A Prose Poem (1910) . . 1

‖2. The Future of Music (1923) 3

*3. Four Articles on Music and Its Influence (1920—1921) :—

(*a*) Introduction 9

(*b*) Healing by Music 11

(*c*) Music in Education. 15

(*d*) Possibilities of Control 19

*4. The Need for Artistic Expression (1921) . 23

*5. Personality in Music (1922) 26

†6. Music in Citizenship (1920) 28

7. Scriabin : Musician and Theosophist (1921) . 31

§8. Three Technical Articles (1918) :—

(*a*) The Art of the Accompanist . . 36

(*b*) Phrasing in Music 37

(*c*) How to study a song 39

9. A Post Impression of ' A L'Apres-Midi D'Un Faun ' (1915). C. Debussy. . . . 41

*10. Salut des Fées : A Prose Poem (1916) . . 42

11. Appendices :—

(*a*) Chart of the Influence of Music . . 44

(*b*) The International Fellowship in Arts and Crafts 45

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Foreword.

AMONG all the arts, music has ever stood alone. As was well said by Pater, all the arts seem to lead up to music, since each art as it expresses itself fails to reveal itself completely unless it is " musical." Mystical traditions have always asserted that it was at the call of the Voice or Sound that the universe sprang into being. The " music of the spheres " is no mere poetic phrase, but a reality to him who has the " divine ear," as they say in India.

In the main, we consider music as an isolated expression of our æsthetic nature. Some of us know that music can adequately express joy or sorrow. Others have found in music a comfort that is a re-creation, since it sublimates and resolves pain and discord. But a further fact concerning music still awaits realisation by us. It is that music synthesises.

It is this synthetic duality of music which is of the utmost significance to-day. Our life to-day, with its manifold appeals to the intellect through literature and science, through sociology and politics, has become for many merely a series of parts in juxtaposition, but not a whole where each part is inseparable from all the others. More than ever we " cannot see the wood for the trees." Should we be musical, then science does not specially interest us. If mysticism appeals to us, then social problems or international politics call forth from us no response. At best, we are a little of everything, but not one Great Thing.

So long as a man thus lives on the periphery of things, and has not yet come to the " Centre," he is bound to be largely ineffectual. Not that he may not be useful, but his use and service put on a new dimension the moment he " gets to the Centre." Music can lead to this Centre more swiftly and more directly than any other art. And the moment a man gets to the Centre, then, in Milton's phrase,

" He that hath light in his own clear breast
May sit i'th' centre and enjoy bright day."

One value of music lies in the fact, in these days especially, we find through music a framework of the intuition within which we can harmoniously place all the facts of experience. This framework may not be expressible as any one particular creed; but that it exists in a man's mind is clearly shown by his swift response to Truth, and by his inability to be duped by sophistries which the " Unreal " ever presents to his intellect. Indeed, and without exaggeration, a *truly musical* soul is " saved."

This spirit of Redemption is just the one characteristic lacking in the intense but discordant civilisation of the West. We have more than all the wealth we need, and a command over the powers of nature not dreamt of fifty years ago, yet even the richest nations are floundering in a sea of doubt and experiment, having no compass, and doubting greatly if such a thing as a compass can ever exist. Religion asks us to believe, but not to probe with the mind. Science arrays facts before us, but they proclaim no idealism. Art does fly the flag of idealism, but the little or no relation which art to-day has to science or philosophy makes the message of art lack its fullest effect. Music can save the soul of the West, for music synthesises.

I associate myself heartily with the attempt of Miss Warner to make people understand the significance of music, not as an æsthetic balm, but as a re-creation of ourselves in a truer and finer model. I thoroughly accept what she says as to the advisability of choral singing

before a board of arbitration sets to work. It is with very great pleasure that I note that several of the large cities of Australia are developing " Community Singing." If this principle of our " getting together " through music could be developed, we should not only quickly get together for all the affairs of life, but we shall be able to *put together* the scattered parts of ourselves. Music leads to the Unity, and how it does so is the fascinating adventure which awaits everyone.

C. JINARĀJADĀSA.

Music and Listeners

The Dedication

PEACE reigned in the garden. In the hush which precedes the first caressing breath of evening the last twitter of birds had died away. A laggard bee, drowsily humming his contentment, floated languidly towards the hive while the earliest shades of night crept up to whisper a lingering farewell before the day was driven forth. A butterfly poised itself lightly on the sundial—a meeting of the grim recorder of centuries with the irresponsible gaiety of a day.

Down the green terraces a little, white-clad child came slowly, a wondering sadness in her eyes, now blue, now brown in the fading light. She paused by the old, stone sundial.

"Mother's dead, Old Sundial," she said, stroking the time-worn face with her soft, pink fingers, "I wonder if you know what that means? I've been so lonely for days and days." A sob shook the childish form, but the sensitive little lips closed firmly, and she turned to walk across the even turf. With unchildlike gravity she paced up and down the winding paths, the tall hollyhocks bending over her curly head in silent sympathy as she

mourned the pretty mother who, until a few days before, had drawn the songs of birds and giants from the heart of the piano and lifted her child with her to fairyland.

Tired out at last, the Child wearily mounted the grassy steps, pushed open the French window and stood, with an ache in her heart, looking at the piano which was now her own. For the first time in many days she raised the lid and began to play. The touch of the cool ivory brought her comfort, and the Child played on and on, filling the air with clouds of sweet, sad melody. Suddenly she stopped. A figure seemed to rise before her eyes, impalpable, but growing clearer as she watched.

" Mother !" she cried.

Springing to her feet, she stretched out her arms towards the Vision, then sank on her knees.

" Dear Child," said a tender voice, " promise me always to use your music to charm away pain, and to bring happiness to suffering people, that your gift may be a blessing to yourself and to all who hear."

The Child bent her head, still holding out her arms.

" I promise, Mother," she answered.

She looked up, but once more she was alone. Quiet and unafraid she knelt, looking out into the peaceful garden, and the sigh of night touched her in a fragrant blessing.

Then the Child rose to her feet and reverently kissed the white keys.

" I promise," she repeated.

The Future of Music.

It has become a commonplace to say that the present is a period of transition, and that political boundaries, creeds, beliefs, systems and traditions are in the melting-pot. We all realise this, and perhaps wonder if there is some mighty plan being worked out, of which we are becoming dimly aware. If we wonder intensively enough and long enough, we may deepen our realisation, and see at least a shadowy signpost, and a path of which we may tread the first few steps.

Hitherto, we have been too apt to consider the development of music by itself, instead of thinking of it in connection with other tendencies in the world which affect it. There is relativity in all things, and there are a number of factors which require consideration before we speculate on music in particular.

1. There is the rapid permeation of Western thought with the psychological and metaphysical ideas of the East, so that new conceptions of the mind and spirit of man are growing up.

2. Similarly, there is taking place in music a blending of Eastern subtleties of melody and rhythm with Western harmony and richness of colour-resource.

3. Three important discoveries bear also upon vital changes. Ethnologists report the appearance of a new type of man, psychologsts recognise the development and use of new faculties, and science has found and partly controlled many forces, which will probably soon include the force within the atom. There is also the

invention of Dr. Kilner of slides which enable anyone to see the colours which surround the human body, giving support to the testimony of the increasing number of those who can see either these colours, or those associated with music.

4. There is spreading rapidly—though not yet rapidly enough—the realisation of the fundamental unity and interdependence of all things, and the consequent explosion of the 'art for art's sake' slogan. No act of man affects himself alone, nor can his creations be considered apart from their reactions on their environment.

Thus we have to consider new material, new knowledge, and new needs, combined with a new realisation of the possibilites of using both materials and knowledge to supply those needs.

In studying the course of the development of life in any form, whether of humanity or of art, we find that it never proceeds in straight lines, but in a spiral, so that we are more linked by temperament and affinity with the remote past, an octave lower, as it were, than with the immediate past. For example, the Aryan human race had, long ago, simple intuition and very little intellect. The sweep of evolution went far from intuition in order to develop intellect. Now, the upper curve is bringing back a higher form of intuition, strengthened by the mind.

Music, an expression of life, has followed a similar course, and therefore, those whose thought and research has covered a very wide field should find modern tendencies in music less puzzling than do other students, because they have the key to the whole scheme of evolution, and so can judge, to some extent, of the part each new phase has to play in the development of the art and of humanity.

The world has seen the early, simpler forms of music used, directed, and elaborated by those who had inner knowledge, that they might help the work of teachers of religion and occultism. As that knowledge ceased to be in the foreground, much of the life and purpose passed from music, its power was implied, rather than

understood, when combined with ritual, and apart from this use, it became merely an adjunct to the amusement of the people.

In comparatively modern times—since the middle of the 17th century—there has been a rapid development of musical material, the creation of many forms, great and small, and the growth of a harmonic richness and flexibility which can be moulded by intuition and intellect for an infinite variety of expression.

To-day, it would appear that a circuit in the spiral is about to lead to a higher form of the earlier stage, for there is evident a return towards the scales and rhythms of antiquity, combined with the fruits of centuries of harmonic experiment and investigation.

It may imply that the time is ripe for a new spiritualisation of life and art.

It is said that much modern music is unrestful. That is undeniable, but contemporary life does not invite us to dream, while for the moments when rest is essential we have still the enduring riches of our old musical loves. To-day, we hear echoed in music that cry of "Awaken ! " which is ringing round the world : not yet the whole, new, spiritual vision, but a "Prepare ye the way ! " It is a challenge to every faculty, a stimulus to evolution, a call to action. Appearing new and strange, it intrigues many to study it, and these find that it will itself call out the faculties of imagination and insight needed for its comprehension. When these are even partially awakened, a new realm of subtle beauty is unveiled. Unfortunately, there are few interpretative musicians among those already acknowledged to be great whose temperament is sufficiently plastic to enable them to enter into the spirit of the new music, with its atmosphere of magic, and few of the younger artists have had full opportunities of mastering the new medium of expression, being trained chiefly on the old masters. Thus, really satisfying playing and singing of contemporary music is much more rare than it should be, and listeners start with an added handicap.

In the great quantity of music now being produced

in many countries, there must be infinite variety, but certain characteristics can be indicated as marking new tendencies.

The first of these is impersonality, a result of the renouncing, to a great extent, of human emotions, and particularly sex-emotions, as the principle subjects of musical expression. There is plenty of sex-music in the sentimentality of the drawing-room ballad, and the physical stimulation of 'jazz,' but it is becoming rare to find it sublimated for treatment by leading composers in serious works. Even the latest operas show a different attitude, and song-writers have realised that there are other themes.

Another feature is the increased intimacy with nature shown in music. Not only man's sensations in connection with the one Mother but her own soul, both as a whole manifestation, and in parts through her embodied life, is drawn deeper into the consciousness by being translated into music. We can learn to understand gardens, hills, trees, even, as Debussy and Lord Berners have shown us, goldfish, as we leave our own point of view and share their consciousness, made intelligible for us by the composer's intuition and musical imagination. When this principle is applied to human moods, as in Lord Berner's "Psychological Fragments," the result is certainly startling, and deeply suggestive.

In all these cases, the expression of things eternal, in a way far beyond mere descriptive or imitative writing, shows what amounts to a new dimension of musical consciousness. A new dimension is also implied in the combining of chords and keys, as solids are combined to build up the tesseract.

Taking a very general survey, it is striking to observe how the changes in music reflect the degree to which thought—without going so far as to say public opinion—is changing *towards* a truer, wider conception of spirituality.

There is everywhere to be seen the growth of international feeling and expression, alongside a strengthening of purely national life by the revived interest in

folk-music. The possibility and even the necessity of a finer development of faculties, from delicacy of touch and hearing to psychic perception, are becoming widely realised. Hypocrisy is seldom found, truth and frankness being upheld even at a sacrifice of aesthetic principles. While there is much psychological expression, it is that of knowledge and observation rather than that of the composer's personal moods and emotions. This may sometimes be because the sufferings of the last decade have spread fear of touching the depths of emotion, but more often it is the true strength born of a sense of proportion and the power to transmute, for there is to be found in it wit, humour, philosophy, imaginative contemplation, and mysticism.

Modern music, perhaps, on the whole, lacks the exalted inspiration of a profoundly religious period, yet it is very near the religion of the future in seeing divinity everywhere, in nature, in humanity, and in commonplace life. In expression it is sometimes harsh and startling, but capacity for evil implies also capacity for good. We have had many examples of so-called 'sacred' music which because it lacks the strength and vitality to express anything definite, insults by its vapidity the office it aspires to perform.

The music of spirituality in the future will be the richer and the stronger for its experience of interpreting an inferno of struggle and suffering to-day. It is music of youth, but of youth with open eyes and knowledge.

Through various factors in its material, it appears to be peculiarly adapted to be a medium for closer communication between the deva line of evolution and our own, and also for opening up psychic faculties. Thus it is becoming a potent instrument ready to the hand of the occultist who wills to understand and use it.

If we follow in imagination these indications of the road along which modern music is travelling, we must shortly find themselves in a new country, amid conditions which we may visualise, each in his own way.

Every child will probably learn to express himself freely in music, as he does in his own spoken language,

and therefore all kinds of musical recreation, whether in performance or games, will be much more general both in family circles and larger groups than they are to-day.

While taste is formed by educational advantages, wireless apparatus will be developed and combined with new discoveries, so that mechanical performers of music such as the gramaphone and pianola, may not be so much used. Excellent in their day, it is likely that their vogue will only be for one or two generations, their contribution to civilisation having been to spread the knowledge of and stimulate the appetite for music.

At the same time, it may be that there will be very few concerts of the kind we know to-day. With the growth of the knowledge of the power wielded by music, the folly of playing long, miscellaneous programmes to any and all who care to come and hear, will be more apparent, and smaller groups will listen to the right amount of the right music.

The needs of all artists will surely not be forgotten under the new and saner economic system which must inevitably come into operation before very long, and they will then be freer to consider only the spiritual needs of the public they serve.

Are these dreams of a musical millenium? It may be, but changes *must* come, and surely humanity is growing just a little wiser, and longs to build a truer civilisation.

Then let us dream, and not only dream, but plan—not only plan, but work, musicians and listeners alike, for the days when our dreams shall come true.

Music : Its Influence and Use.

(*a*). Introduction.

" The man that hath no music in himself,
Nor is not mov'd by concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus;
Let no such man be trusted."

Shakespeare.

As in so much of the sapient melody that flowed through the pen of the wisest of mankind, there is a profound psychological truth embodied in Lorenzo's whimsical denunciation of the unmusical. Music is so vitally connected with, is indeed of the same essence as, our inmost self, that if there truly be no response there must be something fundamentally wrong with the soul. Such a state is, however, so rare as to be practically non-existent. The response may be imperfect, weak, even unconscious, but that is merely to be out of tune, and requires only time and readjustment to be restored to harmony.

The study of the nature and possibilities of this response has been for too long neglected. It seems likely that one of the problems which the musicians of the coming age will be called upon to solve will be that of applying their art to the definite task of assisting the growth of the soul by drawing out its latent divinity and bringing it into harmony with itself and with the greater Self in all Nature. There are no rules for their

guidance, for only the margins of the field have been explored, and it is only possible to make tentative suggestions.

Everything, from the densest mineral to our intangible, fleeting thoughts and emotions, is vibration, and all vibration must produce sound, though it may be of much too high or low a pitch to be heard by physical ears. A sound is termed "musical" when its vibrations are regular, rhythmical. Continuous rhythmic vibrations will gradually overpower and harmonise weaker, irregular ones, as a strong, clear thinker dominates a vacillating drifter. We have thus a foundation of physical science for our more ethereal superstructure.

The qualities of a musical composition are (1) harmony in relationship between the numbers of vibrations which give the individual musical tones ; (2) rhythm in the recurring design in movement; (3) balance or symmetry in structure. Interpreting these qualities in terms of life, harmony suggests the tuning of thought, feeling, and physical body into one concord, sounding out clearly as directed by will and intuition. Rhythm implies regularity and order in action, and the freedom that springs from the innate goodness of healthy impulse, beyond the need of outside restraint. Balance is the rhythm of architecture, and of perfect proportion, the recognition of the strength and place of each unit in the multitude, of the group amongst humanity, the fragment in the Cosmos, and the razor path between opposing excesses. In each is symbolised the aspiration towards self-identification with the Will of the Supreme, to strive to realise which is the work before each human being.

No goal is set before us without the means of achievement being placed ready to our hand if we can only see and learn how to use them. In music we have a living model of ordered movement towards a beautiful conception, each measured step being itself part of the captured vision, while at the same time a power is generated to help us to recreate ourselves in its image.

Though each in his endeavour treads his own path,

the infinite number is divided into two great groups, converging towards the twin portals of the last Path—the Way of the Occultist and the Way of the Mystic. To know the Self, the student of Occultism must first know the self. To know the self, the Mystic must first know the Self. To both is music given as a powerful aid in his search.

In the former case by drawing out and intensifying his feelings, desires and thoughts, it enables the seeker to examine his personality in the light of psychology with a much greater proportion raised above the threshold of his consciousness than before feeling music's influence, and thus helps him to recognise unsuspected weaknesses, to realise the strength and the immensity of his imagination, and the rock foundation of the fabric of his dreams.

The Mystic is carried by the waves of harmony up to the Presence which he seeks, knows in a moment of self-shattering ecstasy that he is That Self, and sinks back with the silence to the clamour of incarnate life, to struggle and to suffer, but never entirely to forget that he has *known*.

So little is the power of music understood, that the questions are often asked : "Why was music given to the world, and why are its great creators and interpreters enshrined among the greatest of men? What purpose is behind it? " Music is young, and we of modern Western civilisation are still younger in its study, but if we understand little of its mystery yet, we are surely drawing near the gate of its sanctuary, and may answer in the words of Plato that it is "the movement of sound so as to reach the soul for its education in virtue."

(*b*) Healing by Music.

The old methods of education worked principally along the line of forcing facts into the memory of pupils, a process liable to cause congestion and imperfect assimilation. To-day education is directed more and more towards the drawing out of latent faculties, and

the training not only of spontaneous thought-power, but of emotion, to be disciplined and developed to give a strong impulse for right action. In the same way orthodox schools of medicine forced a simulation of health upon the body from without by using drugs to eliminate symptoms, thus running the risk of driving the evil back to higher planes, while less materialistic healers, who are but newly attaining recognition, endeavour to harmonise the vehicles and bring health from above and within the patient's own nature.

The basic fact on which the latter build their various systems is that the matter of which men's bodies are composed, whether physical, emotional, or mental, is in a state of constant vibration. If these vibrations are rhythmic and harmonious, the vehicle will be healthy. If dis-harmony creeps in, it manifests as disease, whether mental, emotional, or physical. Thus, since every part of man's environment on all planes is also in a state of vibration, it follows that surroundings which are beautiful, and therefore harmonious and rhythmic, will be health giving, and *vice versa.*

For some time use has been made of the effect of colours, and particularly of coloured light, both as stimulants or sedatives, and for the treatment of particular diseases, and the efficacy of the method has been proved beyond doubt, although as a science it has yet to grow beyond infancy.

The vibrations of sound are considerably stronger than those of light, and the effect of music should be proportionately stronger than that of colour. That it has not been so extensively used and accredited is due to the difficulties in the way of its manipulation. Few persons combine profound knowledge of physical disorder and psychology, with understanding of music, and fewer have the direct, trained vision to watch changing processes on the three planes.

Throughout the centuries isolated healers have used music, though principally for the treatment of insanity or for experiments on animals and hypnotised persons, but none of them have founded a school or, so far as we

know, systematised the results of their experience. But to-day there is a great opportunity for the gradual breaking down of materialistic barriers, while the corresponding gain in breadth and elasticity of thought, is making the way easier for unorthodox methods of healing, and doctors, psychologists, musicians, and scientists are watching and taking a deeper interest in each other's lines of work and investigation than they have done previously.

Some experiments have been and are still being made in different directions, which give an indication of the lines along which this science of the future—healing by music—will develop. Thus far investigators have worked largely on the assumption that as music is beneficial in its effects, *any good* music will do to bring about an improved condition in the patient. As well might a doctor prescribe large doses of the same tonic for everybody in his practice, or a priest order the same penance for each member of his flock before hearing their confession. A few have tried to determine the exact effect produced by different compositions, afterwards using them always to counteract the same unfavourable conditions in mind and body. Good results may sometimes be obtained in either way, but the frequent failures and the occasional intensification of the very pathological states which it is desired to transmute, prove that the problem is not to be so easily solved.

It is simple enough to realise the force at one's disposal and the possibility of its application, but it is by no means so simple to deal accurately and sympathetically with two such mutable and intangible essences as music and the human temperament. The healer of sick souls and bodies, if he would comprehend the subtle interactions between the two, must possess not only profound knowledge, but super-normal insight, intuition, and sympathy. To use music as his means he need not necessarily be familiar with technicalities, although he may work and study in that way with great advantage, but he must have an unerring instinct for rhythm and atmosphere.

It is of supreme importance to remember that music cannot convey a definite idea, mood, or emotion. It may express and indicate the dynamic flow of the feeling of the composer, and at the same time express and convey the dynamic flow of a different feeling in the interpreter, a third in a listener, or an infinite variety of shades of feeling in different listeners. That is to say, in other words, that music intensifies, and to some extent expresses, by bringing to the surface, the thoughts and feelings latent in the subjective self, and does not entirely, or even primarily, impose a mood or emotion of its own from without. Therefore, if it is possible to formulate an exact science of healing by music, the foundations must be laid by the specialised work of an occultist trained to see the deficiencies and weaknesses in the vehicles of the personality, and the right music to use for strengthening the weak places and harmonising the discordant vibrations.

By way of preparation, both for workers and for public opinion, there is no reason why many experiments may not be made, and excellent results obtained as a result of the increased knowledge and observation. If we hazard a guess as to the way in which the musician-occultist-healer of the near future will work, it may suggest possible lines of research and experiment.

He will probably diagnose the complaint, whether mental, emotional, or physical, by clairvoyant investigation, and find the patient's own note, either by experiments on the physical plane, or directly, by his touch with him on the higher planes. He will then compose or improvise a piece in the key of that note, using appropriate rhythm and modulations to bring the discordant vibrations in the bodies in harmony. Probably a stringed instrument will be used, as it can best sustain sounds at the same strength for a long time. The treatment could be combined, at will, with light, colour, osteopathy, or any other pure and rational method. The non-occultist can only experiment, guided by his intuition, but if he possess the right qualifications he will not go far wrong.

For mental and emotional trouble the methods of the psycho-analysts will probably assist in correct diagnosis, but the most suitable music to use is not always the most obvious. The rates of vibration should not, as a rule, be changed too abruptly.

For example, if a patient is suffering from profound depression, it is inadvisable to play something very lively, as the sudden contrast will almost certainly cause irritability. Whenever possible, pressure should be relieved by expressing the mood before trying to change it. Therefore, in such a case, begin by playing a piece which is in close sympathy with the patient's depression, giving him a vicarious expression, and only very gradually lead up to a brighter mood. Again, there may be cases of insomnia, caused by lack of vitality, and vigorous, martial music will then induce sleep, when a lullaby would cause strain and melancholy. It should be in the power of the healer to yoke every force in Nature to the service of his brother men, and the magnificent power of music has been for too long neglected and undirected, but the growing comprehension of its possibilities and the patient researches of investigators must bring results before long. Musicians will awaken to their power and responsbility, healers will free themselves from their scepticism and prejudices, and the ranks of each will open to include members of the other profession, united by compassion for suffering humanity and vowed to its service.

(*c*) Music in Education.

It is becoming increasingly widely recognised that education should be a ' drawing-out ' of faculties already present in the child, and not a system designed to fill a vacuum with neatly classified piles of facts. We can all remember seeing a conjurer draw out of an apparently empty hat an amazing number of long ribbons. He knew they were there, though we could not see them, compressed in their cunning hiding-place, and he knew just how to find and take hold of the tiny ends nearest to him so that he could draw them forth to their full

length and attach them invisibly to others ready in his hand. So the teacher of to-day and to-morrow is aware of the web of knowledge spun by the child in past lives, and quickly finds the strands nearest the surface, with which he can weave in new material.

This broad conception has been applied in detail by specialists along different lines of teaching. The value of a subject to a student, and particularly to a child, depends very much on the way in which it is presented to him, and what response it is calculated to draw forth. Especially is this the case with music, where the work of a few idealists who combine deep knowledge and vision, has made it possible for the rising generation to study music, not as a duality of uninteresting calculations and drawing-room accomplishments, but as a real means of expression, and a training-school for the higher faculties. One of the greatest among these is Dr. T. H. Yorke-Trotter, whose 'Rhythmic Method' is not, strictly speaking, any 'method,' but a practical synthesis of the principles of psychology and the principles of musical education.

From the first lesson, the children learn to listen intelligently, and to do original work. A simple piece, in two-time, and in two phrases, is played to them. By clapping and beating time, they at once grasp the alternation of strong and weak beats, and the balance of the two halves of the piece from the silent beat at the 'half-way-house.' Almost as quickly they realise the right 'home-chord' or tonic at beginning and end, and then the dominant chord at the 'half-way-house.' A little later, when one short, simple phrase is played or sung to them, the children learn to sing back an answering phrase as spontaneously as they would answer a question in spoken conversation. As soon as they can make notes, they write on the blackboard and in manuscript books, first answering phrases as they have sung them, and then whole, little tunes of their own, which grow more elaborate as they hear and learn note after note, time-figure after time-figure, and chord after chord, until children in their 'teens' bring to their classes composi-

tions which many an adult composer would be pleased to have written.

Throughout the whole time of study, the students hear and feel the effects of each new addition to their musical vocabulary before it is named, analysed and comprehended mentally. Harmony is learnt as a response to the demands of the ear and the musical instinct, and not as a mathematical progression founded on a list of arbitrary rules. The children never imitate, and from the beginning are encouraged to create and to experiment for themselves, so that each is constantly revealing himself in his work; the latent genius is perceived, and expands quickly in the free atmosphere, while the dull child gives far beyond what he has been accustomed to believe is his best. In this way music often becomes for them a language in which they can read and express themselves with a far greater fluency and purity than in their mother-tongue. They thus reach adolescence with the imagination healthily developed, and with a channel prepared for the outpouring of the highest form of that 'will to create' which has been so much materialised and misunderstood under the broad classification of the ' sex-problem.' These children, trained out of repression and into spontaneity, grow into mature life, equipped with the priceless safeguard of the habits of abstract and artistic creative thought, and sincerity with absence of self-consciousness in expression, in addition to the faculties won during the study of an instrument—delicacy of touch, accuracy, perseverance, and intuitive understanding of another's meaning.

As they acquire the habit of ' hearing with their eyes,' as well as ' seeing with their ears,' the students realise exactly the effect they intend to produce before they touch their instrument, and sight-reading, interpretation, transposition, and memorising away from the instrument progress rapidly on parallel lines, while there is little or no need of correcting wrong notes or phrasing. All these factors contribute to the natural formation and growth of taste, and in time the leaven of true musical

knowledge must inevitably raise the standard both of music in the home-circle, and of the discriminative powers of the average concert audience.

The results of old methods of education are clearly shown to-day in the very general, misplaced trust in the concrete mind, with the non-comprehension both of its scope and function, and the extent to which it is influenced by personal feelings. Everywhere much effort is expended in gaining knowledge of facts, and very little in winning the power to grasp general principles, to think independently, and to exercise initiative in action. This wrong attitude is very largely the result of the absence of early training in creative work. Opinions, conclusions and policies are accepted after a very superficial inspection, and the holders of many views have no idea that they did not decide to adopt them after deep and thoughtful consideration. They have never really learnt how to use either thought or intuition. If in childhood, they had been accustomed to write music, they would have cultivated and learnt to rely upon the instinct for truth and beauty within them.

But the vast possibilities of development by musical training are not restricted to the emotional and mental sides of the personality. They include the physical and nervous aspects.

The control of the muscles whch must be learnt in the technical training for playing any instrument, or for singing, should be used as a basis for the thorough teaching and practice of relaxation, not only in ways directly applicable to the technique lesson, but extended to include the whole body, nerves, emotions and thoughts. While this relaxation is so obviously necessary in music that in all modern methods of teaching much attention is given to it, it is also of vital importance in all work and play. Its absence is the cause of the terrible nerve-tension which is such a potent factor in undermining the health and happiness of individuals and nations.

Thus the study of music is invaluable in the training of the individual physically, emotionally, and, by raising the type of thought, intuitionally, leading him

through the control of external harmony to the control and harmonisation of the various factors in his own nature. He becomes at peace with himself. It is at least probable that a group of individuals each at peace with hmself will be a group at peace with itself—harmonious. As the nation is the sum of the groups of individuals which it includes, so the rational, practical, and creative study of music may be used to promote the health and wholeness of the nation, and even of groups of nations.

It would be extravagant to claim that such training in music alone would bring about such results, but it is too powerful a factor to be lightly dismissed, and there is still much to be learnt from the old Schools of Pythagoras, where knowledge of music was an essential, and not an ornament. Far more should it be so to-day, when the combined resources of Eastern and Western music are at the service of the student, from subtlest melody to richest harmony. There has never been a greater wealth of material, a greater opportunity, or a greater need for the pioneers of true musical education; but for the generations to come to benefit to the full by their work, there must be a much greater sympathy and a wider co-operation on the part of the public than they have so far received.

In all school work, it should be not so much the work done as the effect of the doing of it on the character and powers of the child that should be taken into account, and when this is universally realised, Music, for so long the Cinderella of the arts, will cease to be the Cinderella of the school-curriculum, to be neglected or patronised, and will come forward in the dignity of beauty and poise to take her place among the Guides of Humanity, the loving and loved Priestess-Playmate of childhood throughout all ages.

(*d*) Possibilities of Control.

The question of the influence of music has never, in modern times, received sufficient attention for the accumulation of data from which conclusions may be drawn and reasonable foundation laid for its systematic

application. It may be that with our present faculties it is not possible for us to formulate such a system, but wherever there is new ground to be broken, there is work that students can do, preparing the rough ashlar by study, discussion and experiment, to be perfected and polished by the Master-Server.

Music does not, in the first instance, impose its own definite mood on all listeners. Could it do so, the task of applying it to the best advantage for the uplifting of humanity were infinitely simpler, but such an effect can only be produced by the continued use of music which has inherent in it some mantric* quality.

The immediate result of the performance of any piece of music, on the majority of listeners, is to intensify such feelings, among the many always latent, as accord with the mood of the music, and to focus them in the consciousness as an impulse to action. In that effect is the secret of music's power, and of the difficulty of rightly directing it in each case. The same concert may give one man the courage to make a proposal of marriage, impel a second to drink, excite an emotional girl to the borders of hysteria, enable a philosopher to solve his mightiest problems, and induce the weary toiler to yield himself to peaceful slumber.

In experiments made with groups of people, it has always been found that each listener gives a different description of the same piece, often full of detail, and usually in the form of pictures.

This is the first fact which study of the question brings to our notice, and in itself is a sufficient reply to those who believe that on a particular occasion, and for a special purpose, 'any *good* music' will give satisfactory results.

But while it suggest to us more than one problem, it offers no solution. We must experiment, study, and train ourselves until we can work out that solution, for until this is done, the greater part of a mighty force is wasted or misdirected. Before the psychic faculties

* Mantram—A group of sounds arranged by one with true knowledge so as to produce a definite and invariable effect.

which will assist greatly in this undertaking are unfolded, controlled, and trained, we should do our utmost to study the inter-relation and mutual influence of mind and body, and we need also a rare feeling for atmosphere in music, and a delicate intuition trained as an osteopath trains his touch, to know just what is wanted by each individual at any given moment. It must never be forgotten that what is good once may not be appropriate a second time when different moods and conditions reign.

On the musical side there are to be considered key, time, tempo, rhythm, idiom, and general character of a piece. It may sometimes be helpful to personify a piece, and feel in imagination if the presence and speech of such a person would convey just the impression and influence that is desired.

The one rule which experience has thus far taught us is to change the rate of vibration *gradually*. As in education, the progression should be from what is known to what is to be learnt, so in the play of music on emotion, it is advisable to express what *is* felt before attempting the change to what *should be* felt. When playing before meditation, for example, it is often good to play two pieces, the first of decided rhythm, and more or less gentle, according to the size and previous excitement of the group. This will regularise the vibrations and weld the individuals into one body, ready to benefit by the calm tuning-up of the meditation piece proper.

It is much easier to use music for harmonising a number of people than it is for more definite work with individuals, and it is to be regretted that more general use is not made of it in this way.

Before any arbitration committee proceeds to business, the members might sing well-known choruses for at least ten minutes, which should be followed by a quiet piece with a strong rhythm, preferably played by a string orchestra or quartet. The good humour of an audience after they have been singing is always very marked.

Memory and association play a very large part in

the appreciation of music by most people, and therefore, when experimenting for purely musical effects, it is best to play music that the listeners have not previously heard. On the other hand, it is possible to take advantage of these associations, especially for use with psycho-analysis. A few bars of an air, once familiar but unheard since childhood or adolescence, will often bring with it scenes that would otherwise have remained deeply sunken in the débris of forgotten things.

This is one of the many ways in which cinema-play producers use music to assist in bringing the actors into the moods necessary for convincing acting, without the stimuli of stage and audience. In many countries, each industry has its own songs, giving both the atmosphere and the rhythm of the movements required, but in the factories of ' civilisation ' this source of brightness is shut off, and men and women are forbidden to sing at their work.

The knowledge of the influence of music has for centuries been lost in the West to all but a few enlightened souls, as was the belief in reincarnation. Perhaps both were veiled intentionally, for the better development of an age of material thought and science, but reincarnation is fast regaining its hold on the mind of Occidental peoples, and therefore the time must be ripe for Music to ascend the throne of her spiritual kingdom, earning her right to be among the greatest by being one of those who serve the best.

The Need for Artistic Expression

" In Art the person in us is sending its answers to the Supreme Person, who reveals Himself to us in a world of endless beauty across the lightless world of facts."—*Tagore.*

We are all of us very busy, and all get very tired, while most of us have many things that worry if we allow them to do so. Circumstances and environment may often combine to prevent our taking the rest we need, until our nerves, lashed by will, are strung to the utmost in the effort to avoid a breakdown, with its consequent loss of time and efficiency, and this stage may be reached after all possible ingenuity has been exerted on the improvement of working conditions. It only remains to study our own reactions, to observe the cause of our failure, and to try to discover some means of readjustment.

If we are honest with ourselves to the point of rudeness and have even a little knowledge of modern psychology, it is likely that the origin of the trouble will be found to lie with some hitherto unrecognised emotional tension, the result of the imperfect understanding which mistakes repression for control, combined with the absence of outlet. The strain thus engendered is felt by almost everyone in varying degree, and herein we find the need for artistic expression. It is the safety valve for the dynamic force that impels us to all action, and rightly used will ensure the smooth running

of our machinery. When deprived of suitable outlet, this repressed and ignored emotion (feeling plus thought) becomes, as it were, a solid mass which clogs and warps the wheels of normal consciousness, and at the same time blocks the channel of the higher power that should flow through us, bringing with it health and increased faculty for service.

Thus, although it may appear strange to suggest more work as a cure for overwork, almost every worker and student will find it amply worth while to give time to the study and practice of some form of artistic creation. A little practical experience is worth a great deal of theoretical knowledge. It is a gymnasium for the higher faculties. The conception of the end in view exercises imagination ; the choice of means and methods brings into activity thought and intuition, and the discipline and training of the body in details of technique develops the will.

In addition, according to the branch of art to which our temperament leads us, the senses are sharpened and refined, the eyes learn to initiate the mind into the mysteries that are concealed, yet manifested, in the magic of blended colours and perfect line, the ear awakens the soul to the subtler marvels of melody and harmony, fingers become deft and sensitive, the body graceful and alert, and the tongue attuned to richer and musical expression. Through all these channels emotion flows, freely yet controlled, transmuted into its higher aspects, and leaving the harrassed toiler more nearly the captain of his soul.

For sedentary workers, it is best to give all the time possible to an art that involves the whole body—drama, dancing, or eurhythmics—for thereby the control over limbs and muscles is won which makes possible the practice of perfect relaxation, giving relief from the habit of unconscious muscular tension, which interacts with and intensifies emotional strain.

We are striving to be pioneers, and unless we are of the few whose particular life-work it is, it is almost impossible for us to be also pioneers in the arts, but can

we not live as artists? The external beauties of simple, beautifully coloured garments, graceful movement, and clear, soft toned speech, can all be ours if we strive for them, and we should prove it to be possible whatever our work. It may be that for some—a very few—it is really out of the question to do active work in any art, or craft, but for them there are yet two alternatives.

1. The love of beauty, with the effort to understand and appreciate the work of others gives, through sympathy, a form of vicarious self-expression.

2. As soldiers on the march rest for a few minutes in each hour, so can the worker borrow two minutes at intervals during the day, yield limbs and facial muscles to complete relaxation, and live mentally for that brief space in the world of art; visualising a picture, improvising a melody or a dance, or crystallising a poetic thought. In this way we can all share in the joy of creation, and by its brightness draw others to that Revelation of Beauty which is for us the Light.

Personality in Music.

It is possible to define personality in endless different ways, and perhaps not one would give full satisfaction. For the purpose of this article it may be described as a compound of the subtle influences or effects of character, temperament, manner and appearance. It partly reflects and partly conceals the individuality or higher self in man, which comprises his spirit, intuition, and creative mind. The particular manifestations which we have to consider fall naturally under three headings :—

(1). The impression given by music of its composer.
(2). The stamp of the interpreter on his work.
(3). The deliberate portrayal of character in music.

The third is rare. Probably the finest example is to be found in the "Enigma" Variations for Orchestra by Sir Edward Elgar, the various exquisite movements in which are sound-portraits of friends of the composer.

Every performance of music must convey some idea of both composer and interpreter to those whose interest is drawn to the human element in art. But the factor of vision is most potent in the impression received of personality, and what music can express the composer's appearance, or even his tastes, standards of conduct, manner of speech, and views on current topics? Thus, as a general rule, only students are interested in the personality of a composer, unless he also appears as an interpreter, in which case attention may be focussed on himself rather than on his music. Works that are

described as deeply introspective or psychological, or are written in an idiom that is startling in its newness, arouse curiosity about their composer, so that his personal characteristics become well-known, and may be associated with his music, but they are very rarely to be found *in* it.

Yet the works of most composers of distinction proclaim their authorship so clearly that not only the trained hearer, but a student glancing at the page of the printed score of an unknown piece will recognise his style. It is his individuality that is impressed on his work, plus the personal touch of his craftsmanship. He is usually greater than the interpreter, yet may lack the vividness of personality which enables the latter to hold an audience by his mere presence. His music cannot reach the audience in its pure essence, but must be coloured by the imagination, mental power, emotional range and technique of the player, singer or conductor. A great interpretive artist will give dignity to emptiness, while a charlatan can degrade the sublime.

Herein lies the power, and thus, inevitably, the responsibility of personality in music. The influence of music is greater than is always realised, and it rests largely with the interpreter to make that effect a noble one, for the sounds not only carry with them something of his own magnetic influence and of the loftiness or otherwise of his general conception, but the *intention behind* his work is one of the highest importance. He can *will* a particular effect. Let him but step on the platform as if he trod on holy ground, with his mind turned to the selfless dedication of all his powers, and he is enabled to draw from all listeners the highest of which they are capable, increasing their future powers of response, and thus, like a true follower of the Master Musician, Orpheus, help forward the evolution of the world.

Music in Citizenship.

THE word 'citizenship' calls up first of all a mental picture of the many duties undertaken for the good of a town by its more public-spirited inhabitants—work on Committees, on Town Councils and on Boards of Guardians—in order to provide and maintain the best possible physical conditions. But a good citizen seeks the welfare of his brother citizens in *all* ways, and more inportant than institutions and tramways is the giving of opportunities for drawing out (educare) the highest faculties and feelings that might otherwise lie hidden in men, and thus the mental picture widens to include Education, the Municipal Orchestra, Art Schools and Galleries, Museums and Libraries, with the addition in many continental towns, of State or Municipal Theatre, Opera-House and Music-School. Comparatively few, however, can work in and through these public bodies and there is very much work which might be done by individuals along several of the above lines which is not done at present, particularly with regard to music.

In this country few people realise the importance of music, either in education or in life generally. Its influence is very little understood and rarely used with intention. Therefore it is very important that those whose work is dedicated to the building of the temple of the future should realise some of the more unusual opportunities for service which are open to them.

Martin Luther said that " music is one of the most magnificent and delightful presents that God has given

us," and part of the work of citizens should be to see that no brother is deprived of his share in that wonderful gift. In order to do this it is not necessary to know anything about music technically, love for it and for mankind is enough. Those who have musical ability have their own important work in study and practice, to which it would be well for them to add keen observation of human nature and careful experiments with the effect of different kinds of music on all types of people; but for others there are two large fields of action. The first is among those who are the channels for music—composers, interpreters, teachers and publishers; and the second is among those who *receive* it, students and listeners. All these must be made familiar with the idea of learning to understand the influence music undoubtedly has, and the possibility of using it always to the best advantage. For music can have a bad influence as well as a good one, and much of the music most widely heard to-day is by no means good in its effect. It is often vulgar, insincere, or full of false sentiment and the vulgarity is the least harmful of the three.

To many it may be a new idea that the strongest move towards reform must come from the listeners, but there is an important reason for this, because in this country particularly the economic conditions make it impossible for the majority of professional musicians to live up to their highest musical ideals. Those who would willingly starve for them cannot allow their children to undergo such privations. The professional musician, like every other worker, is obliged to earn enough money to keep his family, and he can almost always command higher fees by writing or interpreting music that is second-rate—" popular."

He cannot afford to be a reformer. Thus the citizens who are listeners and who also realise that music is an important food for the spiritual side of their natures should work in every way possible to create a wide-spread demand for better musical fare than is usually offered. There is plenty of music that is light, lively and even humorous, but very little of it ever has the chance of becoming " popular " in the way that do ballads, panto-

mime songs, and ragtime. Past education has been very largely at fault, because people have not learnt to think or feel for themselves, and often grow up quite ignorant of true music. They accept whatever is placed before them, and in many music shops only the worst music is to be seen in the window and on the counter. Customers have no choice, unless they know of a particular piece and order it specially. If there were regular concerts of simple, cheerful music of the *very best* quality, arranged in every town and village, as well as other forms of healthy and artistic recreation, the country would benefit enormously.

It is well known that every one needs an outlet for energy and emotion, and music is one of the very best that can be offered. Above all, it is good for people to make music for themselves and it is a splendid piece of work to draw people together for this purpose —to organise choirs, orchestras, home parties for singing glees and madrigals, for playing quartettes and even for studying the history, influence and composition of music. Another form of service is to organise frequent concerts at home and at hospitals, in poor districts, at schools of every kind, and in the rest rooms which churches will sometimes lend for workmen in their luncheon hour. But these concerts which can usually be arranged by amateurs, must always be good. A bad performance often does more harm than good, and the programmes must be simple enough to be played and sung very well indeed. The difference between the work of professionals and amateurs is in the quality and quantity of conscientious study given to it before a public appearance. It is particularly necessary to choose suitable music, using thought and intuition, while disregarding one's own preferences.

The joy and healthfulness of musical expression must be brought back into the lives of the people as it was in the days of Queen Elizabeth, and it is a task worthy of those who would serve their fellows, as is also the solution of the economic problems which are so great an obstacle in the path of their endeavours.

Scriabin.

Musician and Theosophist.

The growth of western music is the product of the soul development of its individual composers. Through the creative energy of many of varying stature, the form and power of music changes and expands, and at intervals a giant arises, who, while synthesising all that is past, transmutes it into something higher and hitherto undreamed. Such an one was Alexander Nikolayevich Scriabin, composer, pianist and theosophist.

In the widely differing fields of lyric passion, expressed through the music of the pianoforte, and of a profound psychological philosophy, symbolised in myths and mighty music dramas, Chopin and Wagner reigned supreme. It would have seemed fantastic to predict that a composer would shortly appear who would blend these two types of thought, yet, idolising Chopin, Scriabin followed in his steps until the path led him far beyond the heights reached by the old master, while into this realm of poems in music the Russian genius brought a wealth and profundity of psychological expression and interpretation that has widened the boundaries of musical speech.

As religion permeated the life and work of Bach and Cesar Franck, who remained in constant association with the Church, so the mystical and philosophical temperament of Scriabin led him to the wider inspiration of Theosophy, and to the great conception of interpreting the evolution of the universal soul in terms of music.

The later orchestral works, with their richer resources, stand out as the summits of his achievement,

but it is in the piano literature that the full story of the composer's own development is told, for he had progressed far before the first orchestral piece (" Reverie," Op. 24) was written, and the five great sonatas and smaller pieces that followed " Prometheus " (Op. 60) show a further advance in thought and style. From Op. 1 to Op. 76 there is a logical sequence of development, as if the whole were one great epic of aspiration that should have culminated in the " Mystery." Mrs. Rosa Newmarch, in the " Musical Times " for June, 1915, gave Scriabin's own description of it as follows :—" It was to be a symphony of music, words and gesture, accompanied by secondary symphonies of colour and perfume. It would, in fact, be a ritual, but a ritual which set up no barriers between the celebrants and those who were passively initiated." The death of the composer prevented—or possibly only postponed indefinitely—the completion of this work. This combination of the Arts is anticipated by a system of coloured lights controlled by a keyboard (Rimington's colour-organ) which is included in the orchestral scheme of " Prometheus," and was used at the performance in New York, but practical difficulties caused it to be abandoned. It is doubtful if any mechanical device can be found that will anticipate the development of the psychic colour sense for purposes of art.

But, though prevented by early death from giving all his dreams to the world, from the standpoint of students of occultism, Scriabin's aims and ideals, as well as the results he actually achieved, make him the most interesting of musical pioneers.

It is probable that only those who were in intimate association with Scriabin could say how far the wonderful effect of his music is due to his startling, yet logical technical resources, and how far to actual occult knowledge, or the intuition of a sensitive theosophist artist. Even when heard as absolute music by those ignorant of the mystic-psychological " programme," its influence is more poignant than that of any other.

Let those who doubt hear, if opportunity permit, the Ninth Sonata, Op. 68, called the " Black Mass,"

followed by " Prometheus," the Poem of Fire, and few will fail to learn much. In listening to the Sonata, which expresses in universal terms the sensations of every sensitive nature, when with eyes still fixed upon the heights it sinks periodically into the abyss, the insidious poison of " I alone feel this " is drawn out, is seen, recognised as an illusory demon, and transmuted, becoming thus the confession clearing the channel for the union of the up-rushing aspiration with the flood of divine Power released by the musical sacrament, the descent of the life-spark re-enacted in harmony— " Prometheus." It brings the very power and atmosphere of the worlds invisible, and gives an added wonder to those who can glimpse behind the veil.

Throughout his whole musical life can be traced the one-pointedness of the composer—his intense interest and faith in spiritual evolution, by creative activity surmounting every obstacle, difficulty and danger. Every effort of the spirit striving for expression through matter is expressed in his works, directions in the score giving the key which our faculties might be unready to grasp unaided, until the ecstatic vision of the last sonata suggests that matter is transcended. Never does he lose sight of the first goal, and always his aim is to raise the consciousness of the listeners to the point of ecstasy. With those who are sympathetic in response he succeeds in a degree peculiar to himself.

Scriabin is neither an impressionist nor an iconoclast; his form is definite, his phrases clear, and even formal, and his harmony a rational development. This harmonic scheme has been fully analysed by Mr. Clutsam in the " Musical Times," March, July and August, 1913.

Its most obvious and widely discussed characteristic is his acceptance as a consonance of a series of superimposed fourths (i.e., C. F sharp, B flat, E.A.D.) which serves as a point of response after other harmonics based on the more remote notes of the harmonic series. In some of the latter works it has been suggested that the actual conception was in a scale resembling the tertiatonal system of Busoni, to which only a rough

approximation is possible within the tempered scale of the pianoforte of to-day. Much of his command of delicate craftsmanship Scriabin owed to his teacher, the Russian Taneieff. He wrote no vocal music excepting the choral parts in the 1st symphony and in " Prometheus."

Scriabin, born in Moscow 1871 (O.S.), was the son of a lawyer and a pianist. Russian children develop earlier mentally, and at five years old he could improvise, while at eight years old he played easily by ear and composed simple pieces. Like Cui and Moussorgsky, among other great figures in the history of Russian music, Scriabin intended to enter the Army and for six years was a student in the Moscow Army Cadet Corps, but in 1890 he was permitted to leave in order to devote himself to music.

Thanks to the assistance of Belaieff, who published most of the works of his first period and organised concert tours for him, he was able to spend several years in travel, playing, composing and revelling in the beauties of nature, which he loved so intensely. From 1897—1903 he was professor of pianoforte at his old Conservatoire, but in Moscow there was much opposition to " ultra-modernism " and Scriabin found the atmosphere of Geneva, Paris and Brussels more congenial. It was in Brussels, where he lived 1908—10, that he composed " Prometheus," the composer's mystical conception doubtless being deepened by intercourse with a group of theosophists, artists and philosophers, of which M. Jean Delville, who drew the covers for "Prometheus," was a member. There is no doubt that Theosophy made a strong appeal to Scriabin immediately, for his own line of thought was already in close sympathy, and after this time the psychological programme of his music became more definitely theosophical. In 1909 there was a flying visit to Moscow for a concert of the Russian Imperial Music Society, which was a great success, although the Russkoye-Slovo (Russian Word) still criticised with hostility and lack of dignity. It was not until 1914 that Scriabin visited England, but his music, if not always understood, aroused great interest, and he received

invitations for 12 concerts which the outbreak of war prevented from taking place. The last concert in which he took part was at Petrograd, April 2nd, 1915.

On returning to Moscow, the boil on his lip, which had troubled him in England, re-appeared and developed into a carbuncle. Blood poisoning set in and the great artist passed into the Light on April 21st. He received a public and musical funeral, and was buried at the historical Devitschky Monastery, memorial concerts being held in many places shortly afterward.

The words of Mrs. Rosa Newmarch in the " Musical Times," June, 1915, must have expressed the feelings of many mystics and lovers of music : " His loss at the time of this Armegeddon seems to our finite vision cruel and uncalculable; for, with his sense of supernatural joy, his strangely beautiful language of ecstasy, and his aspiration to pierce the frontiers of this world, he was perhaps the best fitted among contemporary composers to celebrate the millenium which lies beyond the present strife."

To us the last words must seem an unconscious prophecy. May it not be long before his gentle, lovable spirit of harmony and aspiration is again incarnate among us to give the music of that golden age which, though elusive as the rainbow, is surely drawing near.

Scriabin's Works include :—

3 Symphonies, Rêverie, Le Poème de l'Extace and Prometheus, for Orchestra.

10 Sonatas, preludes, poems, valses, mazurkas, etc., for pianoforte.

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Three Technical Articles.

(*a*) The Art of the Accompanist.

It is the day of Red Cross Hospitals and Y.M.C.A. huts, of war and post-war charities and parties, and therefore the day of small concerts, and particularly amateur concerts. At each of these, which ever other artists are indisposed, there is one who must never fail, and that is the quiet, almost unnoticed individual "at the piano," on whose shoulders rests much of the responsibility for the artistic success of every item on the programme. The art of accompanying is just beginning to be understood, and is growing in popularity, so that an increasing number of solo pianists or beginners ask: "Can I learn to be an accompanist?" If they are born accompanists they can be trained by study, and above all, by experience; but if they have not the innate faculty, it is unlikely that they will become more than useful stop-gaps.

It is far easier to appear to be a soloist. We might just remind ourselves what an accompanist needs, that can be developed, but not acquired.

First of all, good sight reading. This should include not only facility in rendering notes and rhythm correctly, but an instinctive recognition of the right tempo, and also the atmosphere of the piece. Secondly, and in importance another "firstly," the sympathetic intuition which anticipates what the soloist is going to do in time to do it with him. It is of great assistance also to have the companion gift of recognising type and temperament at a glance, and ability, by the performance of the first phrase, gleaning from these the key to the whole manner

of interpretation. In addition, the accompanist should have a cool and steady head which no accident can flurry. Technique and style, as well as skill in transposing, may be acquired by steady practice ; but there are many details which only experience can teach, so may one who has met with much variety offer one or two hints to those who have been less fortunate? When accompanying songs, play to express the words so far as possible and follow the singer's phrasing. Know when a breath will be taken, and be prepared to give extra support when an awkward interval, a lapse of memory, or faulty intonation may make it advisable. Try to avoid playing musical monologues without a rehearsal, but in any case, remember that it is very different from playing a song accompaniment—much more elastic, and more subdued. It may only be loud *between* the reciter's phrases.

In case of emergency, here is a suggestion for the novice. Omit everything but an occasional chord, played in strict time, just to keep the pitch and rhythm true.

To conclude, make a rule not to refuse any musical experience, for you never know when you may learn something that will be of great value.

(*b*) Phrasing in Music.

To appreciate fully the difference between coherent and incoherent phrasing in music, read aloud a short poem in an artistic manner, then read it again, running over the punctuation marks and taking breath in the middle of long words, or between the subject and predicate of a sentence.

In the latter experiment, clear speech and varied, musical tones will be of no avail in conveying to the listener the beauty and message of the poem. In the subtler speech of music, delicacy and precision in observing punctuation marks—phrasing, in short—are not less essential to express its meaning.

The work of the interpretive musician is to make his audience understand the music, as a great actor's reading will make them understand an abstruse poem.

Phrasing is the elocution of music.

By cultivation of will-power and control of breath the singer must learn to resist the temptation, sometimes the apparent necessity, to breathe where the sense of the words or the rhythm of the music does not permit. He must "phrase *long*." The instrumentalist's breath-pauses are made by the mental effect, if not the visible movement, of raising the hands or bow from the instrument. Like the singer, his aim is lucidity and rhythm.

To obtain right proportion, conceive the whole piece as one phrase, leading up to and falling away from a climax. Work down through the sections to the smallest figure, taking each in this way, during preparatory study. Later, in playing, think in phrase lengths, and not in bars, both for continuity and because music is often carelessly barred. Sometimes it is useful to copy a doubtful passage without bar lines, think it out carefully, and then draw a line before the strong accent in each phrase. This may also be helpful in overcoming a tendency to square-cut inelasticity.

Be careful that the leading up to a strong accent is distinct from the falling away from the previous one. Beware also of giving a strong accent to the *anacrusis*, or up-beat, at the beginning of many pieces. Cross phrasing in the inner voices in piano music is always difficulty, and liable to be ignored by careless players, since only a trained ear will notice the omission. But it is a good mental discipline to overcome it, and to imagine the composer always present.

A great handicap for students is the unreliability of phrasing marks. They are often only legato marks, which appear to be inserted at random. Many of the leading living composers and editors mark their music in a way which is an education in itself for a careful, observant student, but he must already have acquired a great deal of discrimination to know for himself on which he may rely.

Much depends upon the pedal in pianoforte music, but it is doubtful if a dozen composers follow the example of Percy Grainger and Joseph Hofmann in marking its use accurately.

Therefore, the student who insists on working out his own salvation must seek advice concerning the editions and composers he should study, and the artists he should hear. Above all he should never forget that although music transcends speech, it is still a language, with a mood to be felt and a meaning to be understood by the listener, through the insight of the interpreter.

(*c*) How to Study a Song.

Whether the aim is a professional career or not, the student of singing who is in earnest wants to sing like a professional artist, and often does not realise just where the discrepancy appears between that standard and the one so far attained. The key seems to lie in the two essentials which distinguish the work of the professional from that of the amateur. (The terms are not used, of course, merely in their precise sense of fee'd and un-fee'd performers). These are, quality of study, and concentration in performance. The first usually leads automatically to the second.

It is a lamentable fact that the amateur frequently does not know that he does not know his work. He should cultivate his taste until he can discriminate between a great artist and a second-rate one without reference to the size of the letters on the posters, and then learn to compare his own interpretations with those of the former. It is by no means an obvious or a simple thing for beginners to do, for while taste and an instinct for style may be gradually cultivated, if not to some extent innate, they are not easy to acquire.

It should be an invariable rule to memorise all work before a public performance, even if the music is carried afterwards. A song which has sunk into the memory is much more part of the singer's consciousness than one which is sung from the music, when there must always be a certain amount of 'taking-in,' which distracts the attention from the 'giving-out.'

The method of study must always vary with the individual, but students may be interested in adapting the following suggestions to their own requirements.

In choosing songs remember that the aim of the music is to intensify the atmosphere, mood, and general appeal of the poem, and that to be worth making part of the consciousness, the poem should be a good one.

Memorise the words first, and recite them slowly aloud to feel the effect and possibilities of expression and interpretation in the poem alone, until the feeling lying behind the words is absorbed.

Try the song over once or twice, just roughly, noting any awkward intervals, long phrases, and vowel sounds on very high or low notes which may require special care later.

Then learn the music thoroughly, without words, vocalising or even humming the voice part, and attending as carefully to rhythm and phrasing as would an instrumentalist.

Play, or listen to someone playing the whole thing until the piano part is perfectly familiar, for it must not be forgotten that a solo with piano accompaniment is actually a duet, and there must be a delicate balance between the two parts. Be especially sure of the exact beat for each entry of the voice, so that the rhythm may not be spoiled by an awkward pause or undesirable *rallentando*.

Finally, study the song as it is to be sung to an audience, with light and shade, colour and atmosphere. Sing easily within your powers, but do not be afraid to release emotional force at the climax. Learn to rely more on *rubato* within the rhythm, and gradation of colour in word-expression, than on the constant change of speed which would not be permissible when singing under a conductor. Concentrate on and identify yourself with the song as a whole, from the first note of the piano part to the last. So will you hold the attention of your audience, and the infinite patience and thought which you have given to your study will shine through poem and music, and carry both to the hearts and minds of the listeners.

The test of the true artist is in the work-room rather than on the platform.

"L'Après-Midi d'un Faune"

CLAUDE DEBUSSY.

A Post-Impression.

Very slowly slid the yellow snake from the dark leaves. He writhed his sinuous length across the slime, and paused, motionless from his evil eyes to his twitching tail, watching by the bank of the Lake of Poison.

Across the lake the purple snake stared upwards from the mud and waited.

A scorching breath swayed the black grasses, and as at a signal both snakes reared upright half their length, swaying their heads from the earth as high as they could reach, up and down, while every thicket and heap of mud and leaves became alive with a myriad threads of colour.

It was the call to worship of the smaller serpents.

In a whirling maze they danced, weaving patterns with their bodies, leaving stranger designs behind them on the yielding slime, while always the two High Priests swayed monotonously by the edge of the lake.

The thick dark waters heaved and swirled until a foul vapour rose, twisting, from its depths, and every snake flattened his coils into the ooze.

The noxious fumes passed, the life and colour faded, and in silence the great High Priests glided back to their lairs.

The ceremony was performed.

Salut Des Fées.

Down shadowy vales, between noble hills whose shoulders were cloaked with oak and pine, flowed fair twin streams. At one point, when, stealing from a rocky arch, they were greeted by the first breath from the sea, they met and kissed, joyous and thankful, then flowed on side by side, the chatter of the one answered by the softer murmur of the other.

By the bank, where the waters mingled in their brief caress, a maiden lay. She was lovely as the flowers, and her soul was clear and pure as the friendly streams below her. Yet she was sad, for day by day she came—alone. Sometimes other maidens passed with their lovers, and always, round about her, flowers, birds and waters held sweet intercourse in tongues she could not understand. In all nature, it seemed that only she was alone; an intruder among the children of the One Mother.

Chiding herself for her sadness, she crossed to the lower bank, and with her white feet stirred the pebbles that rocked lazily beneath the ripples. Was it fancy that she heard an echo of merry laughter when a swirl jostled them together?

She picked up several, brown, and green, and white, warmed them in her hands, then scattered them over her feet, back to their cool bed.

Surely this time she had not imagined that gay, faintly-ringing peal?

Slowly her melancholy passed, dispelled by the growing intimacy between herself and the water.

As she looked about her eyes saw a deeper beauty than she had known.

Without knowing why, she trembled, waiting and expectant, for her consciousness was subtly changing.

She knew that hands were carrying her, but could

feel no touch. She heard no word, but the whisper of the waters, the birds, even the flowers, bore speech to her ear.

At last, she saw.

The maiden who had thought herself alone lay amidst a throng of gay, little, loving folk who floated about her feet in the water, played with her fingers on the grass, flew round her head, and waved from the trees. The silence was filled with their voices, and wondering, she was aware of their message.

She learnt that they were the spirits of the water, of the flowers, of all things in nature, and that they loved her as they loved good children, even though she was no longer a child, because she was so pure and true, and no discord of passion had marred the harmony of her thoughts.

The water-spirits cleansed her soul of its faint, grey stain of self-pity; the only shadow they could find. The spirits of the flowers danced that she might share their joy, and life, and colour.

The tree-souls told her legends of strength and honour, and the love of mountain, moor and forest.

From every side the birds, who travel so far and learn so much, brought stories of lonely souls who were starving for sunshine, and beauty and sympathy.

And all alike sang to her of love : all alike made her free of their happy comradeship.

She could not count her fairy lovers.

She bathed in their living strength and tenderness until it flowed out again from her, strong and compassionate towards all suffering humanity, eager to cheer and to serve.

Joyously she sprang up, and kneeling on the rock, kissed her first-love—the waters where they met.

Then the maiden, who could never more be lonely, laughing greetings as she ran, danced on along the road. . . . And every soul, meeting the friendship in her eyes, smiled at the hardships in his way, and passing, spread the gift so freely given—the radiance of the love of all that lives.

THE INFLUENCE OF MUSIC ON DIFFERENT PLANES.

	PHYSICAL.	EMOTIONAL.	MENTAL.	INTUITIONAL.	SPIRITUAL.
ON THE MUSICIAN (Active and Passive)	Quickens hearing, touch, & perception. Necessitates perfect & delicate control of the part of the body used in the technique of voice or instrument. Increases vitality.	As below, only including more of the mental element. Teaches control of emotional dynamics.	Stimulates thought. Develops one type of memory Compels absolute concentration.	Develops by use. Habit formed of being guided by and always relying upon intuition. (May lead to confusion with impulse in non-artistic matters.)	Gives the highest an opportunity of expression.
ON THE LISTENER (passive only)	Rhythmic vibrations assist health. Changes form when directed by occult power.	Intensifies existing feelings. Relives pressure by giving expression. Impels to action. Gradually transfers its own mood to hearer. Has a tendency to resolve discordant vibrations into its own harmonies.	Detaches from the images of objects of sense. Stills the mind (But not of performers during or immediately after giving an interpretation.)	Makes favourable conditions for development & use of intuition.	Gives flashes of superconsciousness. Channel opened to planes where all communication is music. Spiritual influence can be poured through, and is readily absorbed by the harmnoised vehicles.

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2. To form a link between all workers in the arts, of all countries, who are in sympathy with the theosophical movement, thus promoting mutual understanding of national characteristics and outlook.
3. To investigate the hidden forces which lie behind artistic expression, with the purpose of applying them to service.
4. To endeavour to improve the conditions for artistic work.

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All profits on this book will go to the funds of the Fellowship, concerning which the Secretary will be glad to give any information.

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